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WASHINGTON

THE HEART OF THE NATION

By CHARLES B. REYNOLDS
11



Courage



Patriotism



Fortitude

WITH SEVENTY-SIX ILLUSTRATIONS

B. S. REYNOLDS COMPANY
WASHINGTON, D. C.

162-P

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WASHINGTON

ABOVE one of the portals of the Union Station is inscribed the saying of Samuel Johnson: "He that would bring home the wealth of the Indies must carry the wealth of the Indies with him, so it is in travelling—a man must carry knowledge with him if he would bring home knowledge." This is true of us who visit Washington. The city has for a background the field of American history; we find Washington suggestive and stimulating because we bring to it the knowledge of our history and the patriotic sentiments which are a part of our consciousness. In Washington we see an expression of the Nation's life. The Dome of the Capitol is to us a thing of surpassing beauty. Its appeal is not alone that of architectural grace; it is to us a visible symbol of the Republic. In its

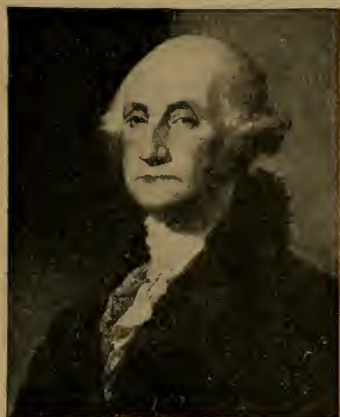


CHIEF-JUSTICE JOHN MARSHALL.

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beauty, strength, security, repose and permanence is typified all that America means to us.

Cicero once wrote that in Athens the glorious architecture caused him less pleasure than did the thought of the great men whose work had been done in its midst, how here one had lived and there fallen asleep, how here one had disputed and there lay buried. So it is with us here. We find pleasure in the beautiful architecture—a stately Capitol, a resplendent Library, an Executive Mansion of becoming dignity, a stupendous Monument, the open spaces of the Mall; but we are most

moved by the associations of the scene with the great spirits of the past—Washington and those who with him established the Republic, Lincoln and those who with him saved the Union. The list is long of the men whose memory thus gives the city its finer significance. We see their memorials on every hand. The Capitol, the White House, the public buildings, are halls of fame, where the portraits which hang on the walls and the chiseled marbles preserve their lineaments; their forms in bronze have places of honor on the avenues and in the parks and circles. Everywhere in our walks in Washington we are met by reminders of those who in their day by valor or wisdom in counsel served the Republic; and on the Virginia hills beyond the Potomac, separated now by the river but some day to be united by a memorial bridge, Arlington calls us to pay tribute to the dead who are sleeping there.

Washington is a place of coming together, the meeting ground of those whose home is America. To Washington we come as to our own; in it we have a sense of personal interest and ownership. Come from where we may, from States however distant, we here are in the Capital City which is our common possession. We all alike have share in the glorious traditions of its past, we all take pleasure and pride in its external beauties, we hold allegiance to the ideals for which it stands, and amid its influences find that allegiance strengthened. From Washington we go home better Americans.





THE UNITED STATES CAPITOL—EAST FRONT.

THE CAPITOL

THE CAPITOL has place among the beautiful buildings of the world. It is given added grandeur and impressiveness by its situation on a height overlooking the amphitheater of the city, the Potomac lowlands and the distant ranges of encircling hills. It is of magnificent proportions.

The central building is of sandstone; the extensions are of marble. The entire length is 751ft., width 350ft.; area over $3\frac{1}{2}$ acres. The cornerstone of the main building was laid by President Washington, Sept. 18, 1793; the building was finished in 1827. The extensions were first occupied in 1857 and 1859. The Dome, springing from a peristyle of fluted Corinthian columns above the central building, and terminating in a lantern, is surmounted by the statue of Armed Liberty, towering 307½ft. above the esplanade.

On the east front are three grand porticoes with Corinthian columns, and there is a portico of similar columns on the end and west front of each extension, and a loggia on the west front of the main building. In the tympanum of the HOUSE PORTICO is a sculptured group of the Goddess of Peace with figures representing Hunting, Agriculture, Manufactures, and Navigation. The ROTUNDA PORTICO has an allegorical group of the Genius of America; the shield is inscribed July 4, 1776; there are figures of Hope and Justice; the scroll of the Constitution bears the date of adoption, Sept. 17, 1787. There are on the portico two colossal groups: The Discovery of America (Columbus and Indian girl), and the Settlement of America (a pioneer in conflict with a savage). There are marble figures of War and Peace, and above the door is a composition of Peace and Fame placing a wreath upon the brow of Washington. The marble group in the tympanum of the SENATE PORTICO typifies American Development and the Decadence of the Indian Race; in the center stands America bestowing honor upon General Washington; on the right are Commerce, Education, Mechanics and Agriculture; on the left Pioneer, Hunter, Indian and Indian mother. Above the Senate entrance are marble figures of Justice and History.

A convenient program for seeing the Capitol is to go first to the Rotunda, then to visit the Hall of Statuary, the Hall of Representatives and its rooms, the Supreme Court and the Senate Chamber and its rooms. We shall everywhere find richness of construction and a wealth of decoration. The walls are hung with paintings commemorating the great events in our history; and there are portraits on canvas and in marble and bronze of those who have rendered distinguished service to their country, many of them here in these halls.



THE DECLARATION OF INDEPENDENCE.

Painting in the Rotunda. By John Trumbull, of Connecticut. The scene is the hall of the Continental Congress. John Hancock, President of the Congress, is in the chair, and before him stand the Committee of Five—Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman and Robert R. Livingston.

THE ROTUNDA is an immense circular hall 97ft. in diameter and 180ft. in height from floor to inner shell of dome and canopy. Eight paintings on the walls have for their subjects:

Landing of Columbus on San Salvador, Oct. 12, 1492. (By Vanderlyn.)

Discovery of the Mississippi by De Soto, 1541. (By W. H. Powell.)

Baptism of Pocahontas, Jamestown, Va., 1613. (By John G. Chapman.)

Embarkation of the Pilgrims from Delft Haven, July 22, 1620. (Weir.)

Declaration of Independence, Philadelphia, July 4, 1776. (By Trumbull.)

The Surrender of Burgoyne Saratoga, Oct. 17 1777. (By Trumbull.)

Surrender of Cornwallis, Yorktown Oct. 19, 1781. (By Trumbull.)

The Resignation of General Washington, Dec. 23, 1783. (By Trumbull.)

Above the paintings are sculptured portraits of Columbus, Raleigh, Cabot and La Salle; and above the doors are sculptures: Landing of the Pilgrims, Pocahontas Rescuing Capt. John Smith, William Penn's Conference with the Indians, and Daniel Boone in Conflict with the Indians. The ROTUNDA FRIEZE, 65ft. above the floor and encircling the wall, which is here 300ft. in circumference, illustrates periods in the history of the continent: Landing of Columbus, Cortez and Montezuma in the Temple of the Sun; Pizarro in Peru, Burial of De Soto, Rescue of Capt. John Smith, Landing at Plymouth Rock, Penn's Treaty with the Indians, Settlement of New England, Oglethorpe and the

Muscogee, Battle of Lexington, Declaration of Independence, Surrender of Lord Cornwallis, Death of Tecumseh, the American Army Entering the City of Mexico, California Gold Mining. The CANOPY contains a colossal allegorical fresco representing the Apotheosis of Washington. The statues on the floor are of Washington, Jefferson, Hamilton, Lincoln, Grant, Baker.

Opening on the Rotunda Portico are the ROGERS BRONZE DOORS; the subjects illustrate scenes in the career of Columbus: Columbus before the Council of Salamanca; Departure from the Convent of La Rabida; Audience before Ferdinand and Isabella; Sailing from Palos on the First Voyage; Landing at San Salvador; First Encounter with the Indians; Triumphal Entry into Barcelona; Columbus in Chains; His Death.

The Rotunda Portico is the scene of the Inauguration; here the President takes the oath of office and delivers the inaugural address. It was here that on March 4, 1865, Lincoln delivered the Second Inaugural:

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

From the Rotunda we pass into the NATIONAL STATUARY HALL. This is one of the most beautiful rooms of the Capitol. On the north side runs a colonnade of Potomac marble with white capitals, and there is a screen of similar columns on the south. The domed ceiling is decorated after that of the Roman Pantheon. Above the door from the Rotunda is Franzoni's Clock. The design is of History with recording tablet, borne in the winged car of Time, its wheels supported on a



THE ROGERS DOORS.



NATIONAL STATUARY HALL—WEST SIDE.

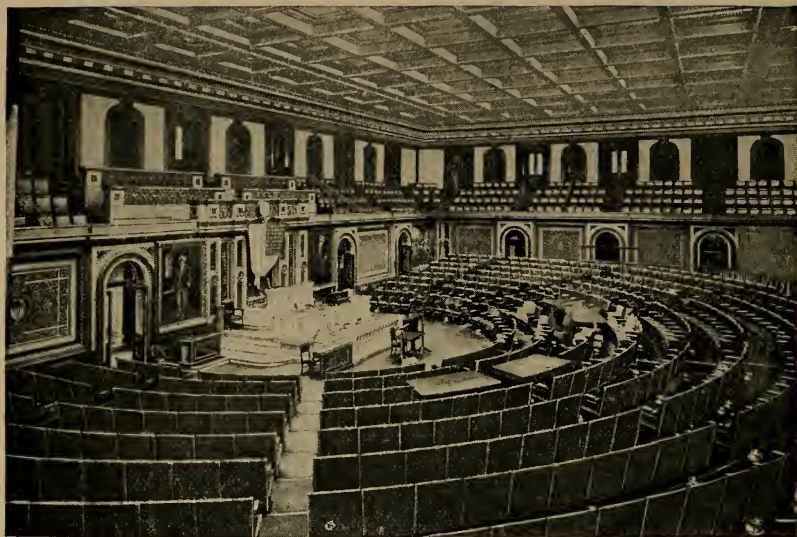
globe circled by the Zodiac. Above the opposite door is the carved figure of Liberty Proclaiming Peace. The room was the old Hall of Representatives, where Webster, Clay and others debated. A plate in the floor marks the spot where John Quincy Adams was stricken with paralysis. In 1864 the room was set apart as a National Statuary Hall to which each State might send the statues of two of its distinguished citizens. More than half the States have responded, and the statues overtax the capacity of the room for their seemly setting. This condition is not without compensation, for in the crowded assemblage where the men of our own day touch elbows with those of the Revolution, we have a comprehensive view of the growth of the nation, and it is the more clearly seen that, though serving in different periods and in diverse ways, all those who are gathered here worked to the one common purpose of the making of America. They won the liberties, established the privileges and enlarged the opportunities which are ours. If we recall the individual records of their contribution to the Republic, we shall find Statuary Hall one of the most interesting and stimulating rooms in the Capitol. The memorials contributed by the several States are:

ALABAMA.—J. L. M. Curry—Educator. ARKANSAS.—U. M. Rose—Jurist. CONNECTICUT.—Roger Sherman—Signer Declaration, Continental Congress, U. S. Congress and Senate. Jonathan Trumbull—Governor Colony, leader Revolution; original "Brother Jonathan," so named by Washington. FLORIDA.—John Gorrie—Inventor artificial refrigeration



NATIONAL STATUARY HALL—EAST SIDE.

(1851). E. Kirby Smith. IDAHO.—George L. Shoup—Senator. ILLINOIS.—James Shields—Senator, General Civil War. Frances E. Willard—President National W. C. T. U. Founder World's W. C. T. U. INDIANA.—Oliver P. Morton—Governor, Senator. Lew Wallace—General Civil War, Author. IOWA.—James Harlan—Senator. J. S. Kirkwood—Governor. KANSAS.—John J. Ingalls—Senator. John Glick—Governor. MAINE.—William King—First Governor. MARYLAND.—Charles Carroll of Carrollton—Signer Declaration, Senator. John Hanson—President Continental Congress. MASSACHUSETTS.—Samuel Adams—Revolutionary patriot. John Winthrop—First Governor Colony. MICHIGAN.—Lewis Cass—General War of 1812, Governor, Secretary of War, Senator, Secretary of State. Zachariah Chandler—Senator. MINNESOTA.—Alexander Ramsey—Governor, Senator, Secretary of War. Henry Mower Rice—Senator. MISSOURI.—Francis P. Blair—Congress, General Civil War. Thomas Benton—Senator. NEW HAMPSHIRE.—John Stark—Revolutionary hero. Daniel Webster—Statesman, Orator, "The Great Expounder of the Constitution." NEW JERSEY.—Richard Stockton—Continental Congress, Signer Declaration. Philip Kearney—Major-General Civil War. NEW YORK.—Robert R. Livingston—Continental Congress, Committee to draft Declaration, Minister to France. George Clinton—Continental Congress, General Revolution, First Governor, Vice-President. NORTH CAROLINA.—Zebulon B. Vance—Senator, Governor. OHIO.—James A. Garfield—Major-General Civil



THE HALL OF REPRESENTATIVES.

War, Congress, President. William Allen—Congress, Senator, Governor. OKLAHOMA.—Sequoya (George Guess)—Inventor Cherokee Alphabet. PENNSYLVANIA.—J. P. G. Muhlenberg—Major-General Revolutionary War, Congress, Senator. Robert Fulton—Built first successful steamboat, the *Clermont* (1807). RHODE ISLAND.—Nathaniel Greene—Commander Southern Army, Revolutionary War. Roger Williams—Founder Colony, Apostle religious liberty. SOUTH CAROLINA.—John C. Calhoun—Congress, Secretary War, Vice-President, Senator, Secretary State. TENNESSEE.—John Sevier—Pioneer and Indian fighter, General Revolutionary War, Congress, Governor. Andrew Jackson—General, Governor, Congress, Senate, President. TEXAS.—Stephen F. Austin—Founder Texas. Sam Houston—Leader Texas revolution, President Republic, Senator, Governor. VERMONT.—Ethan Allen—Hero of Ticonderoga. Jacob Collamer—Congress, Senator. VIRGINIA.—George Washington. Replica of the Houdon statue in the Capitol at Richmond. Robert E. Lee—Mexican War, commanded Army of Northern Virginia in Civil War.—WEST VIRGINIA.—John E. Kenna—Senator. Francis H. Pierpont—"Father of West Virginia." WISCONSIN.—James Marquette—Pere Marquette, with Louis Joliet discovered Mississippi River (1673).

THE HALL OF REPRESENTATIVES is the largest legislative chamber in the world. It is 139ft. in length with a width of 93ft. and a height of 30ft. It is lighted by a ceiling of glass panels in which are painted the Arms of the States. The Speaker's desk of white marble is in the center of



THE SUPREME COURT ROOM.

the south side, and before it are the desks of the clerks and official reporters. On the right is the Sergeant-at-Arms and on the left is the Assistant Doorkeeper. The Mace at the right of the desk, is the symbol of the Speaker's authority; it is a bundle of ebony rods, bound together with ligaments of silver, and having a silver globe surmounted by a silver eagle. The paintings are full-length portraits of Washington and Lafayette; they were presented by Lafayette. A fresco pictures Washington at Yorktown declining overtures from Cornwallis. Over the main entrance is the House Clock. Opening off from the hall are the House Lobby and the Members' Retiring Rooms. Here are landscapes: *Discovery of the Hudson* by Henry Hudson in 1609, and *Vizcaino at Monterey* in 1601. On the walls are portraits of Speakers.

From the corridors stairways of Tennessee marble lead to the House galleries. Facing the EAST STAIRWAY is Powers' statue of Thomas Jefferson. Above the first landing hangs Carpenter's *First Reading of the Emancipation Proclamation before the Cabinet*, Sept. 22, 1862. The portraits, beginning at the left, are: Edwin M. Stanton, Secretary of War; Salmon P. Chase, Secretary of the Treasury; President Lincoln; Gideon Welles, Secretary of the Navy; William H. Seward, Secretary of State; Caleb B. Smith, Secretary of the Interior; Montgomery Blair, Postmaster-General; Edward Bates, Attorney-General. In the corridor above are



THE SENATE CHAMBER.

portraits of Gunning Bedford (of the Continental Congress), Charles Carroll (a signer of the Declaration), and Henry Clay. At the foot of the WEST STAIRWAY is a bronze bust of the Chippewa Chief, Be-She-Ke. On the wall of the landing is Leutze's painting, *Westward Ho!* which has for its legend Bishop Berkeley's line, "Westward the star of empire takes its way." The scene is of a train of pioneers crossing the Rocky Mountains. Below is Bierstadt's Golden Gate; and in the borders are portraits of Daniel Boone, the pioneer of the Southwest, and Capt. Wm. Clark, of the Lewis and Clark Expedition to the Columbia, 1803-6. In the upper corridor hangs a portrait of Chief Justice Marshall.

Opening on the House Portico are the BRONZE DOORS designed by Crawford and modeled by Rinehart. The subjects are: Massacre of Wyoming, Battle of Lexington, April 19, 1775, the beginning of the American Revolution; presentation of flags to Gen. William Moultrie for his defense of Sullivan's Island, Charleston Harbor, June 28, 1776; Death of General Montgomery, in the attack on Quebec, Dec. 31, 1775; the Battle of Lexington, April 19, 1775, the beginning of the American Revolution; presentation of flags to Gen. William Moultrie for his defense of Sullivan's Island, Charleston Harbor, June 28, 1776; Death of General Montgomery, in the attack on Quebec, Dec. 31, 1775; the



THE CAPITOL--WEST FRONT.

Declaration of Independence, July 4, 1776; Paris Treaty of Peace between the United States and Great Britain, Sept. 3, 1783; Washington's Farewell to his officers, at New York, Dec. 4, 1783; Benjamin Franklin.

In the SUPREME COURT ROOM a screen of Ionic columns of Potomac marble forms a loggia, in front of which is the Bench of the Supreme Court. The Chair of the Chief Justice is in the center; those of the Associates are on either side. About the walls is a series of busts of former Chief Justices: John Jay, John Rutledge, Oliver Ellsworth, John Marshall, Robert B. Taney, Salmon B. Chase, Morrison R. Waite.

THE SENATE CHAMBER is 113ft. in length, 82ft. in width, and is lighted by a ceiling 36ft. above the floor. The glass of the ceiling is filled with symbolisms of War, Peace, Union, Progress, the Arts, Sciences, and Industries. In wall niches are busts of the Vice-Presidents (Presidents of the Senate), and the series is continued in the various halls. In the main corridors are portraits of Washington, John Adams, Patrick Henry, Thomas Jefferson, Daniel Webster, Henry Clay, John C. Calhoun, Charles Sumner, W. B. Allison. There is here a mahogany hall clock which has been in the Capitol since 1803; its seventeen stars were for the seventeen States of that time. Connected with the Senate Chamber are the President's Room, Vice-President's Room, Senators' Reception Room, Public Reception Room, and Room of the Committee on the District of Columbia. The PRESIDENT'S ROOM is set apart for his use, and is the one to which he comes in the closing hours of the session to sign the last bills before adjournment. It is decorated with portraits of President Washington and his first cabinet—Jefferson, Hamilton, Knox, Randolph and Osgood; allegories of Liberty, Religion, Legislation and Executive Authority; and portraits of Columbus (with emblems of Discovery), Americus Vespucius (Exploration), William Brewster (Religion), and Benjamin Franklin (History). There is a bronze bust of McKinley. The VICE-PRESIDENT'S ROOM contains Rembrandt Peale's portrait of Washington, a bust of Vice-President Henry S. Wilson, and a portrait of Lafayette S. Foster, acting Vice-President in Johnson's time. The SENATORS' RECEPTION ROOM is known as the Marble Room because constructed wholly of that material. It has Corinthian columns of Italian marble, walls of Tennessee marble, and ceiling of marble from Vermont. There is here a bust of Lincoln. In the PUBLIC RECEPTION ROOM is a painting of President Washington in consultation with Thomas Jefferson, Secretary of State, and Alexander Hamilton, Secretary of the Treasury. In the vaulted ceiling are allegories of War, Peace, Liberty, Plenty, Power, Temperance, Prudence and Justice. The ROOM OF THE COMMITTEE ON THE DISTRICT OF COLUMBIA has ceiling frescoes of History, Geography, Science and the Telegraph. The columns of the vestibule have tobacco leaf capitals, and at the east stairway are corn-stalk columns with capitals of corn in the husk.

THE BRONZE DOORS of the Senate vestibule were designed by Thomas Crawford. The panels commemorate the Death of Warren at Bunker



THE SENATE OFFICE BUILDING.

Northeast of the Capitol. Southeast is the House Building.

Hill, 1775; Washington's Rebuke of Gen. Charles Lee at Monmouth, 1778; Hamilton's Gallantry at Yorktown, 1781; Washington's Reception at Trenton, when on the way to his Inauguration as First President, 1789; Laying the Corner Stone of the Capitol, Sept. 18, 1793.

At the foot of the EAST STAIRWAY leading to the Senate galleries is Powers' statue of Benjamin Franklin, and on the walls of the landing is Powell's painting which pictures Commodore Perry in the Battle of Lake Erie (Sept. 13, 1813), transferring his colors from the disabled flagship *Lawrence* to the *Niagara*. In the corridor and halls are paintings: Heaton's *Columbus Leaving La Rabida*, Moran's *Canyons of the Yellowstone and the Colorado*, Gignoux's *Niagara in Winter*, Halsall's *First Fight of the Iron-Clads (Monitor and Merrimac, Hampton Roads, Va., March 9, 1862)*, and Mrs. C. A. Fassett's *Florida Case before the Electoral Commission (in the Senate Chamber, Feb. 5, 1877)*. Four old paintings by John B. White picture Revolutionary incidents: Gen. Marion inviting a British officer to a dinner of potatoes; Mrs. Motte preparing to fire her house; Sergeants Jasper and Newton; Battle of Fort Moultrie, June 28, 1776. There are mosaic portraits of Abraham Lincoln and James A. Garfield, and one in oil of Gen. John A. Dix, with the flag as an accessory in allusion to Gen. Dix's historic dispatch: "If any one attempts to haul down the American flag, shoot him on the spot." Busts are here of Lincoln, Sumner, Crawford, Tyler, Garibaldi, Pulaski, Kosciuszko, and a Chippewa Chief. At the base of the WEST STAIRWAY is Story's statue of John Hancock. On the landing is Walker's *Chapultepec*. In the upper corridor is Peale's *Washington*.

THE LIBRARY OF CONGRESS

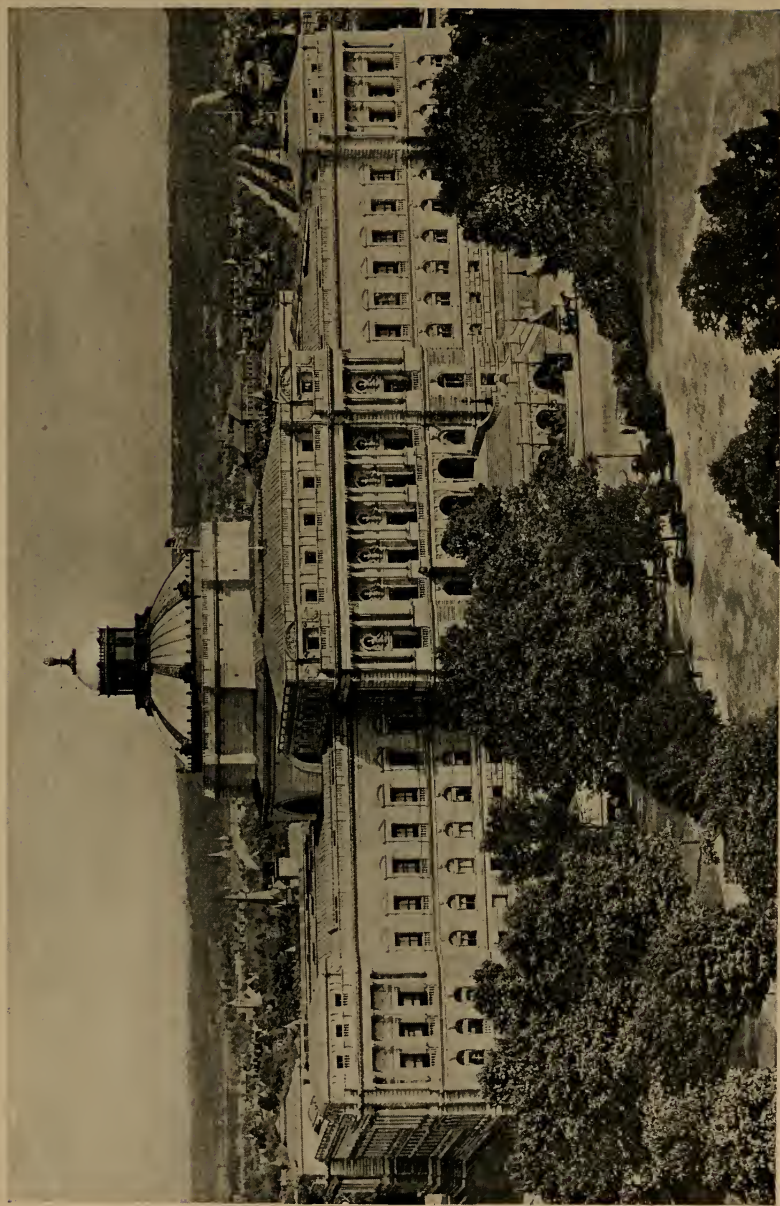
THE LIBRARY OF CONGRESS is on Capitol Hill, where the gilded dome is a conspicuous and pleasing feature of the Washington view. The white granite building covers almost three and a half acres. It was planned on a generous scale, for it houses one of the largest libraries in the world, and the collections are growing with the years. The exterior adornment is significant of its character as a treasure house of knowledge. The finial of the dome lantern is the Torch of Science. Over the windows are carved thirty-three heads, representing the races of men; and in the nine windows of the entrance pavilion are colossal portrait-busts in granite: Emerson and Irving, by Hartley; Goethe, Franklin and Macaulay, by Ruckstuhl; Hawthorne, by Hartley; Scott, by Adams; Demosthenes and Dante, by Adams. Sculptures over the entrances by Bela L. Pratt typify Literature, Science and Art.

The three entrances have bronze doors, of which the subjects are: Printing—By Frederick Macmonnies. Minerva presiding over the "Diffusion of the Products of the Typographical Art." In the panels are idealizations of Intellect and Humanities. Writing—By Olin L. Warner. A mother is instructing her children from the written record of the scroll. In the panels are Truth and Research. Tradition—By Olin L. Warner. Tradition is typified by a woman reciting her story to a boy. The panels represent Imagination and Memory.

Within the building, in the vestibule sculptured figures by Herbert Adams represent Minerva in her dual attributes as the patron of Defensive War and of Wisdom and the Liberal Arts.

THE CENTRAL STAIR HALL is a vision of splendor. The lofty rounded columns of polished marble with their Corinthian capitals, the arches carved with designs of exquisite finish and delicacy, the grand double staircase with its white marble balustrades, the vaulted ceiling 72ft. above the floor, and the walls of the corridors glowing with color, all combine to give an effect of surpassing beauty. Inlaid in brass in the floor the Points of the Compass radiate from a conventional sun surrounded by the Signs of the Zodiac. The Commemorative Arch has figures of Students, by Warner. The newel posts of the staircases are surmounted by bronze lamp bearers, and on the railings, buttresses and balustrades are carved figures by Martiny. In the cove of the ceiling are Martiny's flying half-figures, lamp and book; and the names of authors. Throughout the building on walls and ceilings are inscribed quotations, all of which are given in the chapter devoted to the Library in the *Washington Standard Guide*. There is everywhere a wealth of symbolism. The Printers' Marks are the distinctive symbols used by printers and publishers to distinguish their work.

SOUTH HALL.—In the South Hall H. O. Walker celebrates Poetry in a panel devoted to Lyric Poetry, and six panels of Poets' Boys, ideals



THE LIBRARY OF CONGRESS FROM THE CAPITOL.

of youthful subjects of the poets: Emerson's Uriel. Wordsworth's Boy of Winander. Milton's Comus. Shakespeare's Adonis. Keats' Endymion. Tennyson's Ganymede. In the west wall are Joy and Memory.

In the SOUTH CURTAIN CORRIDOR are Walter McEwen's Greek Heroes: Paris at the Court of Menelaus. Theseus deserting the sleeping Ariadne. Prometheus warning his brother against Pandora. Hercules holding the distaff for Omphale. Achilles disguised as a girl discovered by Ulysses. Bellerophon presented by Minerva with the bridle of Pegasus. Perseus with the Gorgon's head. Jason enlisting the Argonauts for quest of the Golden Fleece. Orpheus slain by the Bacchantes.

In the REPRESENTATIVES' READING ROOM are Frederick Dielman's mosaic mantle's, Law and History. In the ceiling paintings by Carl Guthertz, represent the seven primary colors in a Pictorial Spectrum of Light.

EAST HALL.—Six paintings by John W. Alexander present The Evolution of the Book. The series comprises: (1) The Cairn—a heap of stones erected as a memorial by prehistoric man. (2) Oral Tradition—an Oriental story-teller. (3) Hieroglyphics chiseled on an Egyptian tomb. (4) The Pictograph or picture writing of the American Indian. (5) The Manuscript of the Middle Ages. (6) The Printing Press.

READING ROOM LOBBY.—Five panels by Elihu Vedder symbolize the Government of the Republic. They are: Government. Good Administration. Peace and Prosperity. Corrupt Legislation. Anarchy.

NORTH HALL.—A series of six panels by Charles Sprague Pearce depict The Family, with Religion, Labor, Study, Recreation and Rest.

NORTH CURTAIN CORRIDOR.—Nine paintings by Edward Simmons are idealizations of the Nine Muses, with their attributes.

The Second Floor.

In the NORTH HALL of the second floor the most striking decorations are George W. Maynard's paintings of floating female figures, in the Pompeiian style, on a vermillion ground, symbolizing the Virtues. Fortitude is armor-clad. Justice supports a globe, and holds a drawn sword. Industry's emblems are the spindle, distaff and flax. Concordia, with olive branch, pours from a cornucopia grains of wheat symbolic of the prosperity of peace. Over the doors are Robert Reid's paintings of Wisdom (with tablet), Understanding (with scroll), Knowledge (with book), and Philosophy. In the ceiling Robert Reid idealizes the Senses. Over the windows are Perry's Sibyls of Greece and Persia.

In the EAST CORRIDOR ceiling female figures by George R. Barse, Jr., personify the departments of Literature. In the ceiling panels, W. A. Mackay has for his theme the Thread of Life spun by the Three Fates. On the walls are portraits of Prescott and Audubon.

MINERVA.—From the east corridor a stairway ascends to the balcony of the reading room; on the wall of the landing is Elihu Vedder's mosaic of Minerva, the Goddess of Wisdom.



THE CENTRAL STAIR HALL,

On the SOUTH CORRIDOR walls are Maynard's Virtues: Patriotism supports on her arm the American eagle, which she is feeding from a golden bowl. Courage, wearing a casque, is equipped with sword and buckler. Temperance pours water from a pitcher. Prudence has for symbols the mirror and the serpent. The Seasons are personified in paintings by F. W. Benson. In the ceiling panels are the Graces by F. W. Benson. Above the window are Perry's Roman Sibyl and Northern Sibyl.

THE WEST CORRIDOR ceiling decorations are Walter Shirlaw's Sciences.

In the SOUTHWEST GALLERY Kenyon Cox pictures the Arts and the Sciences. The ceiling medallions by W. B. Van Ingen typify Painting, Architecture and Sculpture.

In the SOUTHWEST PAVILION George W. Maynard celebrates the Discovery and Settlement of America in four allegories of Adventure, Discovery, Conquest, and Civilization. In the ceiling are Courage, Valor, Fortitude and Achievement, idealized in woman's form. In sculptures by Bela L. Pratt the Seasons are symbolized. In the SOUTHEAST PAVILION R. L. Dodge and E. F. Garnsey symbolize the Four Elements. In the NORTHWEST GALLERY Gari Melchers represents War and Peace. In the NORTHWEST PAVILION are W. L. Dodge's Art, Literature, Music, and Science. In the NORTHEAST PAVILION are paintings by Garnsey and Van Ingen of the Seals of the United States and the Executive Departments.

THE READING ROOM is in the great Central Rotunda. The entrance for those who use the Library is from the Central Stair Hall on the first floor. The Visitors' Gallery is reached by the stairway from the East Corridor on the second floor. The room is of imposing dimensions, 100ft. in diameter and 125ft. in height, the pillars 40ft. high, the windows 32ft. wide. The richness of the color effect lies in the marbles, of which the dark are from Tennessee, the red from Numidia, and the shades of yellow from Siena. The stucco ornaments of the dome are in old ivory—Martiny's female figures supporting cartouches; Weinert's winged half-figures; winged boys with wreaths and garlands, torches, lamps, swans, eagles, dolphins and arabesques.

THE SYMBOLICAL STATUES.—Upon the eight piers are female figures of colossal stature. Complementing these are bronze statues of characters distinguished in the several fields of learning and achievement. The two series of symbolical and portrait statues are:

RELIGION (by Baur). Moses (by Niehaus) and St. Paul (by Donoghue).
 COMMERCE (Flanagan). Columbus (Bartlett). Fulton (Potter).
 HISTORY (French). Herodotus (French). Gibbon (Niehaus).
 ART (St. Gaudens-Dozzi). Michaelangelo (Bartlett). Beethoven (Baur).
 PHILOSOPHY (by Pratt). Plato and Bacon (by Boyle).
 POETRY (Ward). Homer (St. Gaudens). Shakespeace (Macmonnies).
 LAW (Bartlett). Solon (Rickstuhl). Kent (Bissell).
 SCIENCE (by Donoghue). Newton (by Dallin). Henry (by Adams).



THE MUSE OF LYRIC POETRY.

In the COLLAR OF THE DOME, which is 150ft. in circumference, E. H. Blashfield symbolizes the nations and epochs which have contributed to the world's advance in the PROGRESS OF CIVILIZATION. The series begins with Egypt, which gave Written Records. Judea—Religion. Greece—Philosophy. Rome—Administration. Islam—Physics. Middle Ages—Modern Languages. Italy—Fine Arts. Germany—Printing. Spain—Discovery. England—Literature. France—Emancipation. America—Science.

In the CROWN OF THE LANTERN Mr. Blashfield has painted The Human Understanding, in the allegorical figure of a woman floating among clouds, and attended by two children genii. With uplifted gaze she is looking from finite human achievement, as indicated in the fresco of Civilization below, to the infinite, which is beyond.

THE WINDOWS.—The decoration of the windows by H. T. Schladermundt is a composition of the arms of the Union and of the States.

THE CLOCK, by John Flanagan, is of marble and bronze; the details are Signs of the Zodiac, Flight of Time, Seasons, Day and Night.

THE COLLECTIONS.—The Library contained on June 30, 1917: Books, 2,537,922. Maps and charts, 158,480. Music (volumes and pieces), 795,749. Prints (pieces), 397,945. There are thousands of manuscripts.



THE SEASONS. BY F. W. BENSON.

THE WHITE HOUSE

THE EXECUTIVE MANSION, OR WHITE HOUSE, the Home of the President, is on Pennsylvania avenue at Sixteenth street. The familiar picture is of the north front with the portico of Ionic columns as seen from the avenue; and another much-admired view is of the south front, with the colonnaded balcony overlooking the President's Grounds and the Mall. On the east is the public entrance through a colonnade; and the executive offices are on the west. The building is of Virginia free-stone; it is 170ft. in length and 86ft. in depth; there are two principal stories, with basement and attic. This was the first public building erected here; President Washington laid the cornerstone in 1792; President John Adams was the first occupant in 1800; and his successors have lived here. Thus the White House is associated with all the Presidents; and always the House has stood for the man. In political parlance, "The White House" means the President, his policies and acts; in the Civil War it meant Lincoln; in the World War it means Wilson. To-day the whole world is looking to the White House.

In peace times the several State apartments are open to visitors, and the tourist counts the visit to the White House as one of the most pleasant incidents of the Washington experience. Unnumbered thou-



THE PRESIDENT'S OFFICES.



THE WHITE HOUSE FROM PENNSYLVANIA AVENUE.



THE EAST ROOM.

sands have crossed its threshold; the White House is familiar to more people than any other house in America; and for it, even more perhaps than for the Capitol, we have a feeling of personal ownership as of a national possession belonging to us all.

The public entrance admits to the basement corridor, on the walls of which are hung portraits of the mistresses of the White House—Angelica Singleton Van Buren, Mrs. Tyler, Mrs. Polk, Mrs. Hayes, Mrs. Harrison, Mrs. Roosevelt. There are busts of Columbus, Vespucci, Martin Van Buren and John Bright. Exhibition cases display examples of the china used by different administrations.

THE EAST ROOM, or State Parlor, is a magnificent apartment 40ft. wide, 82ft. in length, and with a ceiling 22ft. high, from which depend three crystal chandeliers. The four carved mantels are surmounted by mirrors. The decorations are in white and gold, with window draperies of old gold. The two royal blue Sèvres vases were presented to President McKinley by the President of the French Republic in commemoration of the laying of the French-American cable. There are busts of Washington, Franklin, Jefferson and Lincoln. The President's receptions are held in this room.

THE STATE DINING ROOM is paneled in English oak, and decorated with



THE STATE DINING ROOM.

heads of American big game. An old Flemish tapestry pictures a country scene, with a verse from Virgil in praise of hunting. The Dining Room is the scene of the State Dinners.

The several rooms on this floor take their names from the decorative color schemes. The BLUE ROOM is the President's reception room. The walls are covered with blue corded silk, and the window hangings are blue with golden stars. On the mantel is the clock of gold presented by Napoleon I. to Lafayette and by him to Washington. The GREEN ROOM has green velvet walls with white enamel wainscoting. There is here the lacquer cabinet presented by Japan in 1858, when American ships first entered Japanese ports. The portraits are of Presidents John Adams, John Quincy Adams, Jackson, Tyler, W. H. Harrison, Van Buren, Pierce, Buchanan, Lincoln, Hayes. The RED ROOM walls and window draperies are of red velvet. A cabinet contains Japanese dolls presented to Mrs. Roosevelt by the Japanese Minister. There are portraits of Washington, Martha Washington (by Andrews), Presidents Jefferson, Polk and Benjamin Harrison. The PRESIDENT'S ROOM and the CABINET ROOM are in the Executive Office extension.

The WHITE HOUSE overlooks the beautiful park to which in the early days a grateful nation gave the name of Lafayette, as France has just given to a street in Paris the name of Wilson. With its venerable trees, many monuments and surrounding homes rich in historical associations, LAFAYETTE SQUARE is the most interesting of all Washington parks.

THE TREASURY

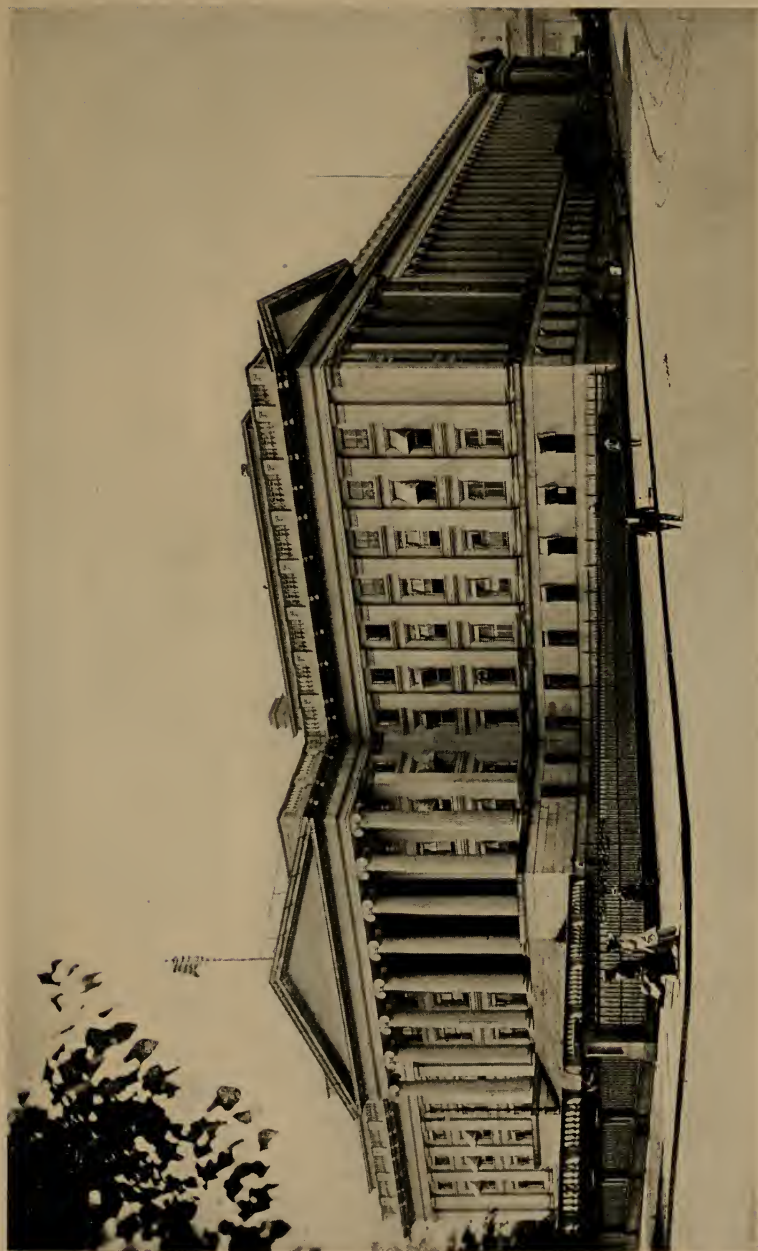
THE TREASURY, at Pennsylvania avenue and 15th street, is housed in a building of sandstone and granite, having a total length of 450ft. and a width of 250ft. The east front on 15th street, is adorned with a colonnade of Ionic columns, and on the north, west and south fronts are porticos of similar columns. The building is of the monumental type; the immense proportions and the massiveness of construction are reassuring; they give a grateful sense of confidence and security in these times when the demands on the Treasury of the United States stagger the imagination.

THE CASH ROOM is near the Pennsylvania avenue entrance, on the first floor. The walls are of choice American and Italian marbles, and the room is one of the costliest in the world. As the name denotes, the Cash Room is a cashier's office. Here the Treasury cashes the various warrants drawn upon it and presented here for payment. The daily transactions run into the millions.

Of the several functions of the Treasury Department, the one which most interests the visitor in Washington is the manufacture and distribution of currency; and in normal peace times we may visit the several branches and witness many of the successive steps in the printing, stamping and counting of the notes, and see the provision for the



THE BUREAU OF ENGRAVING AND PRINTING.



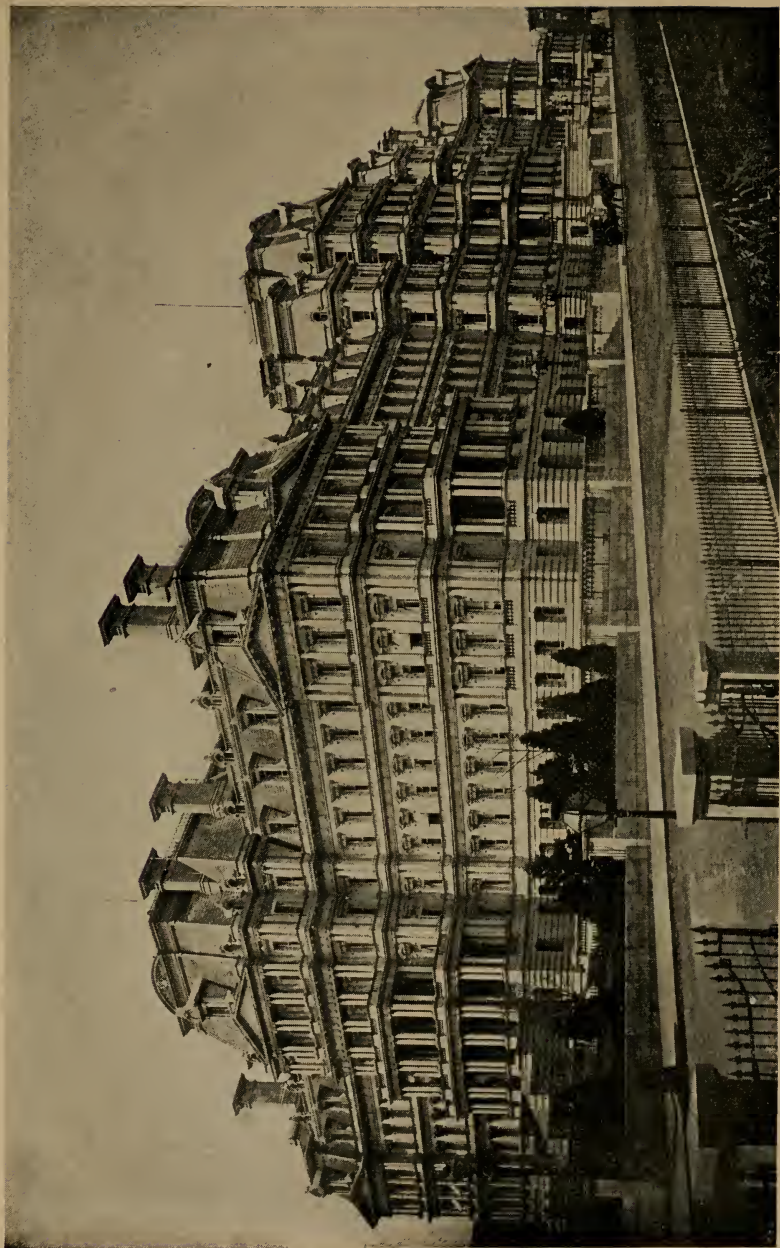
THE TREASURY OF THE UNITED STATES OF AMERICA.

safe-keeping of currency and coin. The notes are engraved and printed in the BUREAU OF ENGRAVING AND PRINTING, where also are prepared all the Government securities, including Liberty Bonds; revenue and postage stamps, and W. S. S.; commissions, passports and other documents. The Bureau, at 14th and C streets southwest, is a huge factory building. The façade, adorned with stone columns, is more than 500 feet in length, the depth of the main building and wings is 295 feet, and the total floor space approximates 476,700 square feet. In plan, construction, equipment, adaptation to its special purpose, conditions making for efficiency, and provision for the comfort of employees, the Bureau embodies the most advanced principles of the day.

STATE, WAR AND NAVY BUILDING

THE STATE, WAR AND NAVY BUILDING is on Pennsylvania avenue, west of the White House. With a frontage of 342ft. and a depth of 565ft., the four-storied granite structure ranks with the large and magnificent office buildings of the world. It has 500 rooms and two miles of marble halls. The War Department occupies the west wing, the Navy Department the east wing, and the State Department the south. The main entrance to all of these is from Pennsylvania avenue. In the corridors and ante-rooms are series of portraits of former Secretaries. In the upper hall of the War Department are shown models of the uniform of the Army at various periods; among the groups is one which represents the dress of Washington's Life Guard, formed in 1776. In the Navy corridors are models of war vessels.

THE STATE LIBRARY on the third floor contains many national heirlooms. Chief among these is a fac-simile of the *Declaration of Independence*. Near the fac-simile hangs the original of Thomas Jefferson's first draft of the instrument, in his hand, with interlineations by Franklin and John Adams. Jefferson's desk on which he wrote the Declaration is also here. The original of the Declaration and of Washington's commission as Commander-in-Chief are preserved in the safe. Among the other objects are: *The Sword of Washington*.—The sword was among the four bequeathed by Washington to his nephews; this one was chosen by Samuel Washington, who willed it to his son, Samuel T. Washington, by whom it was presented to Congress in 1843. There are also shown some of Washington's Diaries. *The Staff of Franklin*.—Franklin bequeathed it to Washington. It was presented to Congress by Samuel T. Washington. There are also buttons from Franklin's dress coat. *The Great Seal of the United States* is shown in wax replica. *Hull Relics*.—A silver set, presented by citizens of Philadelphia, 1812, to Capt. Isaac Hull, commander of the American frigate Constitution, in commemoration of his victory of Aug. 19, 1812, when he destroyed the British man-of-war Guerriere. Also a brace of pistols and a sword, presented to him by Connecticut for a similar memorial.



BUILDING OF THE STATE, WAR AND NAVY DEPARTMENTS.

THE SEVENTEENTH STREET GROUP

THE CORCORAN GALLERY OF ART is on Seventeenth street, southwest of the State Department. On Tuesdays, Thursdays, Saturdays, Sundays and Holidays admission is free, other days 25 cents.

The Gallery was founded and endowed by William W. Corcoran, as a gift to the public, "for the perpetual establishment and encouragement of the Fine Arts." The building is of Georgia white marble. In the frieze below the cornice are carved the names of painters and sculptors—Phidias, Giotto, Dürer, Michaelangelo, Raphael, Velasquez, Rembrandt, Rubens, Reynolds, Allston, Ingres. The lions at the doorway are copies of those by Canova, which guard the Tomb of Clement XIII. in St. Peter's at Rome. The central hall or atrium is devoted to casts from ancient and Renaissance sculpture, and other rooms on this floor contain original marbles, casts, bronzes and other collections. The grand staircase leads to the second-story atrium. Thirty fluted columns of white marble support the immense skylight. The walls are hung with paintings. The gallery may be seen intelligently only with the catalogue, which may be purchased at the entrance.

Among the casts of ancient sculpture are those of the Frieze and Pediments of the Parthenon, the Venus of Melos, the Discobolus or Quoit-thrower, Venus de Medici, Minerva, Laocoön, Dying Galatian (commonly called the Dying Gladiator), Apollo Belvidere, Torso of Hercules, Boy Extracting a Thorn from his Foot,



THE CORCORAN GALLERY.



THE AMERICAN RED CROSS.



MEMORIAL CONTINENTAL HALL.

Hermes with Infant Dionysos, Galatian and his Wife, Nike from Samothrake, Boxer Resting, Thalassa and Gaia, Ariadne Deserted, Jason. Among the Renaissance subjects are a cast of one of the Ghiberti doors of the Baptistry at Florence, Donatello's David with the Head of Goliath, the bust of Michaelangelo's colossal statue of David, the mask of Moses, reduced copies of Day, Night, Dawn, and Twilight, from the Tomb of the Medici family, and the Slaves for the Julius monument. Luca della Robbia is represented by the Singing Boys. The most celebrated of the marbles are Vincenzo Velas' Last Days of Napoleon. I., and the Greek Slave, by Hiram Powers. The Barye Room contains a series of Barye bronzes. There are exhibits of Cloisonné, porcelains and glass, and reproductions of antiques.

THE AMERICAN RED CROSS BUILDING is on Seventeenth street, between the Corcoran Gallery and the Memorial Continental Hall. On the portico is inscribed the dedication: "In Memory of the Heroic Women of the Civil War." The Women's Relief Corps of the North joined with the Daughters of the Confederacy of the South to provide the stained-glass windows which represent the Northern and Southern organizations and the American Red Cross. The assembly room is entirely in white with



THE PAN-AMERICAN UNION.

crimson hangings, the colors of the society. This is the official home and headquarters of the American Red Cross.

THE MEMORIAL CONTINENTAL HALL, on Seventeenth street, is the home of the National Society of the Daughters of the American Revolution. The building, of white marble, and the furnishings cost \$700,000. It has been described as "Colonial in motif, Corinthian in treatment, American in material, up-to-date in details, and twentieth century in convenience." The thirteen columns of the southern portico commemorate the Thirteen States; and the three pairs of bronze doors were given by the Massachusetts, Connecticut and Virginia Chapters; the keystones by the Philadelphia Chapter. The several rooms, assigned to different chapters of the Society, contain many notable objects of historical interest. Visitors are conducted through the building by an official guide.

THE PAN-AMERICAN UNION BUILDING, on 17th street, between B and C, ranks as one of the most beautiful public buildings in the world. It was erected at a cost of \$1,000,000, which was contributed by Mr. Andrew Carnegie and by the republics forming the Union. The Union is an international organization maintained by the twenty-one American republics, including Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Salvador, United States, Uruguay and Venezuela. It is devoted to the development and conservation of commerce, friendly intercourse and good understanding among them. The present Director-General is John Barrett.

On the marble exterior are heroic groups representing North America and South America, with bas-relief panels representing Washington's Farewell, and the meeting of Bolivar and San Martin at Guayaquil. The vestibule opens into a typical Latin-American patio, with a fountain. Around the walls are the names of famous men in Pan-American history. In the rear of the patio is a wide corridor, which is used for exhibits of the products of the Latin American countries, while still further back is the main reading room and reference library of the Union. This contains a large relief map of Latin America, which is one of the largest of the kind in the world and gives an excellent impression of the size and the physical features of the republics lying to the south of the United States. On the second floor is the GALLERY OF NATIONAL STANDARDS AND PATRIOTS. Suspended from the ceiling are the flags of all the American republics. On either side of this and along the walls of the galleries are busts of patriots and heroes. The large assembly hall, or auditorium, known as THE HALL OF THE AMERICAS, is said to be the most beautiful room of its kind in the United States. In the grounds west of the building is the AZTEC GARDEN, with its pool, over which presides a figure of heroic size, enlarged from the famous "Sad Indian," the most prized relic of the Aztecs.

THE WASHINGTON MONUMENT

THE LINCOLN MEMORIAL

THE MONUMENT is a shaft of white marble rising from an elevation on the Mall near the Potomac. A stairway of 900 steps leads to the top. An elevator carries visitors without charge. The Monument is an obelisk. The height from floor of entrance to tip is 555ft. 5 $\frac{1}{8}$ in. It is the highest work of masonry in the world. The shaft is 500ft. 5 $\frac{1}{8}$ in. in height, 55ft. square at the base, 34ft. at the top. The pyramidon (or pyramid-shaped section above) is 55ft. in height, and terminates in a pyramid of pure aluminum. The walls are 15ft. in thickness at the entrance, and taper to 18in. at the top of the shaft. The facing is of pure white marble from Maryland, the interior backing is of gneiss and New England granite. The foundation, of rock and cement, is 36ft. deep, 126ft. square. The cornerstone was laid in 1848; the finished work was dedicated in 1885. The cost was \$1,300,000. In the inner face, seen from the landings of the stairway, are memorial stones which were contributed from various sources as tributes to Washington. There are represented forty States and sixteen cities, lodges of Free Masons, Odd Fellows, Sons of Temperance, political organizations, debating societies, fire departments, public schools, oldest inhabitants. There are stones from Braddock's Field, the Battlefield of Long Island,



THE SHERMAN MONUMENT.



THE LINCOLN MEMORIAL.

Otter's Summit (Virginia's loftiest peak), the ruins of Carthage, the Temple of Æsculapius—Isle of Paros, Vesuvius, the Alexandrian Library in Egypt, the Tomb of Napoleon at St. Helena, the Parthenon, the Chapel of William Tell. Other foreign countries represented are Turkey, Japan, China, Siam, Brazil and the Cherokee Nation. On the aluminum tip is inscribed "Laus Deo." At the height of 504-ft the walls are pierced with eight port-openings or windows, two in each face, which afford extensive views on every side. The Potomac may be followed for miles, and on a clear day one may discern in the west the mountains of the Blue Ridge in Virginia.

THE LINCOLN MEMORIAL is (1918) in course of construction in Potomac Park, on a site which is on the axis of the Capitol, the Monument, and the proposed Washington-Arlington bridge. The design, by Henry Bacon, is a rectangular structure of white marble, surrounded by Doric columns forty feet in height. There are thirty-six columns, representing the States constituting the Union at the time of Lincoln's death. Within will be a statue of Lincoln by Daniel C. French; and monumental tablets will contain in bronze letters the Second Inaugural, and the Gettysburg Address.



THE WASHINGTON MONUMENT.

THE SMITHSONIAN INSTITUTION AND NATIONAL MUSEUM

THE THREE BUILDINGS occupied by the Smithsonian Institution and National Museum are situated on the Smithsonian grounds—that part of the Mall bounded by B street N.W., B street S.W., and Seventh and Twelfth streets. The Smithsonian Institution was established by Congress in 1846 through the generosity of James Smithson, an Englishman, who, in 1829, bequeathed his entire property “to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.” The Institution stimulates and encourages scientific investigation and study in various departments of knowledge, and carries on explorations and researches in different parts of the world. The Smithsonian building is constructed of reddish brown sandstone; it is 447 by 160 feet, and the highest of its nine towers is 145 feet. The old Museum building is 325ft. square, covering two and one-third acres. The new National Museum, erected at a cost of \$3,500,000, is of white granite, four stories high, with a frontage of 561 feet, a depth of 365 feet. It houses the collections and laboratories of natural history, including geology, ethnology and archæology, and tem-



THE SMITHSONIAN INSTITUTION.



THE NATIONAL MUSEUM.

porarily are here the paintings belonging to the National Gallery of Art.

THE NATIONAL MUSEUM, whose collections now embrace several millions of specimens, is the depository of "all objects of art and of foreign and curious research, and of objects of natural history, plants and geological and mineralogical specimens belonging to the United States." The greater part of the zoological and botanical collections consists of material gathered by scientific bureaus of the Government and by expeditions under governmental auspices. The collections of all groups of animals are among the largest and most valuable to be found in any museum. The Herbarium comprises about a million



THE NATIONAL MUSEUM (OLD BUILDING).



AGRICULTURAL DEPARTMENT BUILDING.

specimens. The exhibits in archæology illustrate early man in various countries, principally in America, including models of cliff-houses, pueblo ruins, Mexican temples and sculpture. Of special interest are the life-like groups of lay figures, models of villages, the Catlin Indian Gallery, and the totem poles from the Northwest. Technological exhibits illustrate the history of various inventions, such as the telegraph, telephone, sewing machine, cotton gin, weapons, flying machines and transportation. The original "John Bull" locomotive, the first automobile, the Morse telegraph instruments, and the Langley flying machines are exhibited. The historical collections contain personal relics and memorials of many of the Presidents and of scores of statesmen, soldiers and others who have had a conspicuous part in the history of the country and the advancement of civilization. Among those of greatest popular interest are the Washington and Grant relics. A series of lay figures displays in artistic manner the actual costumes of the ladies of the White House, beginning with Mrs. Washington. A cherished relic is the original flag which floated over Fort McHenry and inspired Key when he wrote "The Star-Spangled Banner."

THE NATIONAL GALLERY OF ART contains the Harriet Lane Johnston and William T. Evans collections. It also possesses a number of paintings from other sources, and has many loans constantly on exhibition.

THE DEPARTMENT OF AGRICULTURE buildings are in the Mall, a short distance west of the Smithsonian. In the museum will be found an interesting display of various agricultural products, illustrating their growth and industrial and commercial treatment.

PENNSYLVANIA AVENUE

PENNSYLVANIA AVENUE is the historic street of Washington. It is one of the famous streets of the world. Seen from the Treasury it is a broad way, 160 feet in width, extending in a straight course to the foot of Capitol Hill; and beyond, the vista is closed by the Dome of the Capitol. Connecting the White House and the Capitol, the Avenue is the route of the Inaugural procession. It has been the scene of countless parades and reviews. The most memorable of these was the mustering out of the Union forces in May, 1865, when for two days, the Army of the Potomac through the first day and the Army of the Mississippi through the second, 250,000 in all, the marching hosts filed past the reviewing stand, to break ranks, lay down their arms and return to their homes. Fifty years afterward, in 1915, Washington witnessed another heart-moving spectacle, when the Grand Army of the Republic gathered in reunion here, and the old soldiers, 10,000 strong, again passed down the Avenue which had seen their triumphal progress in '65. With these events of the past in memory, one's imagination kindles at the thought of Pennsylvania Avenue reviews the future holds in store, when the boys come back from France.

The public buildings on the Avenue or set in grounds skirted by it comprise the Library, Capitol, House Office Building, Post-Office De-



THE PENNSYLVANIA AVENUE REVIEW OF MAY, 1865.

From a photograph by Handy.



THE PEACE MONUMENT.

By Franklin Simmons. Provided by members of the Navy. "In memory of the Officers, Seamen and Marines of the United States Navy who fell in defense of the Union and Liberty of their Country, 1861-1865." The figures are of America weeping; History with record tablet: "They died that their country might live"; Victory with laurel wreath, and Peace with olive branch.

partment, Municipal Building, Treasury, White House, State, War and Navy, Department of Commerce, and Inter-State Commerce Commission.

The Avenue is adorned with monuments and statues. At the foot of Capitol Hill is the Peace monument (to commemorate the peace of 1865), and nearby is the Grant monument. At Seventh street are the G. A. R. memorial and the statue of Hancock; at Ninth street is the statue of Rawlins; at Tenth that of Franklin; at Thirteenth of Pulaski.



THE LAFAYETTE MEMORIAL.

By the French sculptors Falguiere and Mercier. Provided by Congress to commemorate the services of Lafayette and other French officers in the cause of the Colonies. Lafayette is in the uniform of the Continental Army. America extends to him a sword. The figures are of Rochambeau, Duportail, D'Estaing and De Grasse.

In the plaza of the Municipal Building is the statue of Alexander R. Shepherd, to whom in large measure we owe the development of Washington as a place of beauty and charm. Beyond Fifteenth street is seen the Sherman monument. At Lafayette Square are the Lafayette and Rochambeau monuments, and the equestrian statue of Jackson. Still further west is the Mills equestrian statue of Washington,



THE MUNICIPAL BUILDING.

THE MUNICIPAL BUILDING, or District Building, at 14th St., is the headquarters of the Government of the District of Columbia. The District embraces an area of 69 square miles. Its affairs are administered by a board of three commissioners, two civilians appointed by the President, and one Army Engineer officer detailed by the Secretary of War.



ANDREW JACKSON—LAFAYETTE SQUARE.



PENNSYLVANIA AVENUE FROM THE TREASURY.



THE POST-OFFICE DEPARTMENT.

POST OFFICE DEPARTMENT.—With its immense bulk and lofty tower rising 300 feet in air, the gray granite building of the Post Office Department at 11th street is a dominating feature of the Avenue. "It has unique interest," says the *Washington Standard Guide*, "because here is the heart of the one department with which each one of us is in close and constant touch; and to the vast annual revenues of which, aggregating hundreds of millions, we contribute our mites when we send home picture post-cards of this Washington building." In the interior court hangs a National flag which measures 62½ by 36 feet.

THE UNION STATION

IN the vast structure of the Union Station one finds at the very threshold of the city an impressive example of the architecture which gives character to Washington. The building is of magnificent proportions, exceeding the Capitol in dimensions. The length is 760 feet, and the width 343 feet. The exterior material is white granite from Bethel, Vermont. The building was designed by Daniel H. Burnham, and is of monumental character; the architect found his inspiration in the great triumphal arches of Rome. The Main Waiting Room is 220 x 130 feet in area, with a height of 120 feet; the circular window in each end is 75 feet in diameter. The Passenger Concourse, 760 feet in length, is the largest room in the world under one roof. An army of 50,000 men could stand on its floor. At the southern end of the concourse, an arched doorway leads to the President's private waiting room. The Pennsylvania Railroad and the Southern Railway and other roads from the South reach the new station through twin tunnels piercing Capitol Hill. In the plaza in front of the station is the Columbus fountain.

THE CITY POST-OFFICE is west of the Union Station. The building is of white marble, and cost \$3,000,000. Above the entrances are these



UNION STATION CONCOURSE.

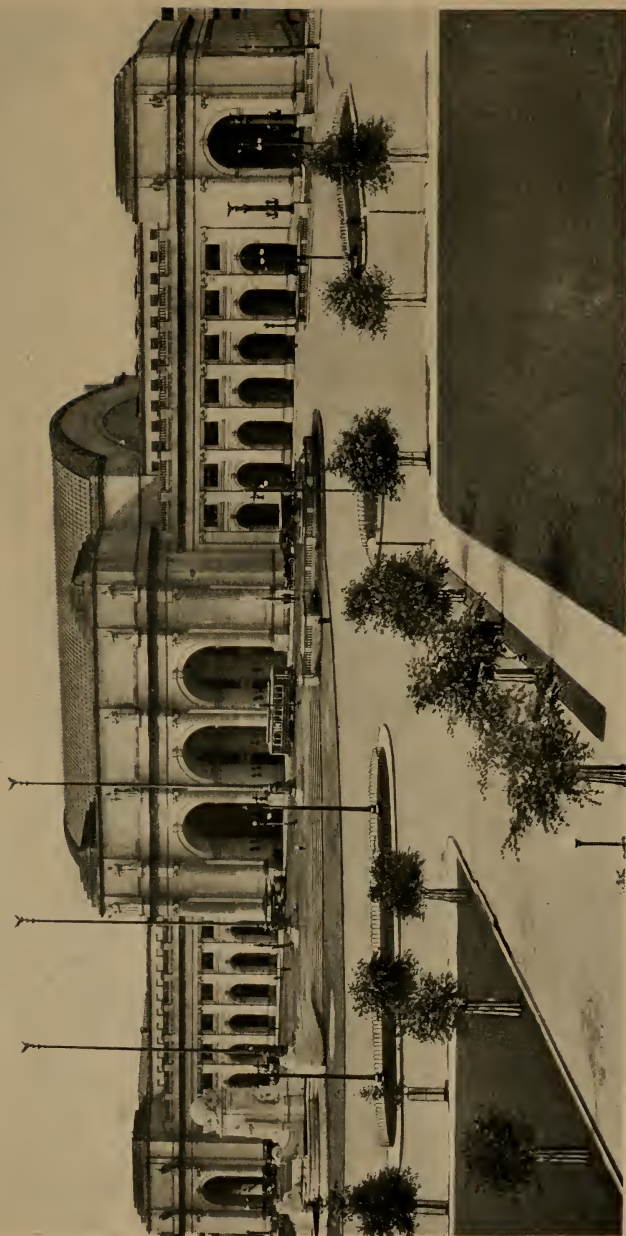


UNION STATION WAITING ROOM.

characterizations of the mail service: "Carrier of news and knowledge, instrument of trade and industry, promoter of mutual acquaintance, of peace and good-will among men and nations." "Messenger of sympathy and love, servant of parted friends, consoler of the lonely, bond of the scattered family, enlarger of common life."



THE CITY POST-OFFICE.



THE UNION STATION.

HERE AND THERE IN WASHINGTON

THE GOVERNMENT PRINTING OFFICE is at North Capitol and G streets. Government publications are printed here. It is the largest printing office in the world. Visitors are escorted from 10 to 12 A. M., and 1 to 2 P. M. The tour takes from one to two hours. The building is closed to visitors at 2 P. M.

In the NAVY YARD the Museum is shaded by a willow tree which was grown from a slip from one of the trees over the grave of Napoleon at St. Helena; it was brought home by Commodore Bainbridge and planted here. The Museum contains a collection of relics and of specimens illustrating different classes of ordnance, projectiles and naval equipments. On the grounds are many relics and trophies—guns captured by Decatur from Algiers and Tripoli, and taken in the wars of the Revolution, 1812, Mexican and Civil.

THE MARINE BAND provides the music at all White House functions. During June, July, August and September, it gives concerts on Wednesday at the Capitol, Thursday at the Marine Barracks, and Saturday at the White House, beginning an hour and a half before sunset.

THE NAVAL OBSERVATORY, on the heights north of Georgetown, is conducted by the Bureau of Navigation. It has a 26-inch telescope.

THE PENSION OFFICE is in Judiciary Square at F and Fourth streets. The red brick building is 200 by 400 feet. Around the outer wall runs a



THE GOVERNMENT PRINTING OFFICE.



THE PENSION BUREAU.

terra-cotta frieze depicting the several branches of the service on march and reminiscent of scenes of the Civil War. Within is one vast court, 75 feet in height, unbroken to the roof of iron and glass. Here is conducted the business of the Pension Bureau. The files contain hundreds of thousands of documents relating to the individual pensioners.

THE DEPARTMENT OF THE INTERIOR building, at F, G, 7th and 9th streets, is popularly called the Patent Office. The F street front has a portico of Doric columns, after those of the Parthenon. One visits the building only on business. The patent models have been dispersed to the National Museum and other places. The new home of the Department of the Interior is in a modern office building at 18th and F streets.

SOCIETIES.—Grand Army of the Republic—1412 Pennsylvania avenue. Masonic Temple—13th and N. Y. avenue. Scottish Rite Temple—16th and S. Odd Fellows' Hall—7th, between D and E. Scientific Societies have headquarters at 1518 H, home of the Cosmos Club.

THE TEMPLE OF THE SCOTTISH RITE, at 16th and S streets, is the national home of the Supreme Council of the Southern Jurisdiction of the Scottish Rite in America.

CEMETERIES.—The Congressional Cemetery, on the Eastern Branch north of the Navy Yard, contains graves of members of Congress, officers of the Army and other public men. In Oak Hill, on Georgetown Heights, is the grave of John Howard Payne, author of "Home, Sweet Home." In Rock Creek Cemetery, near the Soldiers' Home, are the



THE PATENT OFFICE.

bronze statues Memory by Partridge, and the unnamed statue by Saint Gaudens at the grave of Mrs. Henry Adams.

THE ARLINGTON WIRELESS TOWERS of the Naval Radio Station are be-



THE NEW HOME OF THE INTERIOR DEPARTMENT.



THE DEPARTMENT OF COMMERCE.

yond the Potomac, on the Virginia heights, near the Arlington Cemetery. There are three towers, one 600 feet in height (800 from the surface of the river), the others 450 feet. This is the most powerful wireless station in the world. Communication is had with Mare Island, Key West, U. S. Stations in the West Indies, and with the Eiffel Tower in Paris. At 10 o'clock every night the Washington time is flashed north, south, east and west, over the country by the Arlington wireless.

FORT MYER, on the heights of Virginia, opposite Washington, is the most important Army post near Washington. The route is by Washington-Virginia Railway from 12th street and Pennsylvania avenue.

GEORGETOWN.—Georgetown, three miles west from the Capitol, is reached by the Pennsylvania avenue or F street cars. The city antedates the founding of Washington and is the seat of Georgetown College.

THE SOLDIERS' HOME, on the heights two miles north of the Capitol,



THE SCOTT BUILDING—SOLDIERS' HOME.

was established in 1851 for the benefit of men honorably discharged from the regular army after twenty years of service or disabled by wounds or disease. The Home was suggested by General Winfield Scott and was established through his efforts. The Scott Building with its Norman tower was named for him as founder, and in the grounds is a bronze statue of him by Launt Thompson. Other buildings of the group are named for General Philip H. Sheridan, General William T. Sherman, and Surgeon B. King, who was stationed here. The Anderson building, named for General Robert Anderson (the Colonel Anderson of Fort Sumter fame) is also known as the President's Cottage, because several of the Presidents have spent the summer months here. Near the chapel is a memorial of "Henry Wilson, the Soldiers' Friend." In the National Cemetery adjoining the grounds are the monument erected by the soldiers of the Home to the memory of General John C. Kelton, Governor in 1892-93, and the tomb of Major-General John A. Logan. The headstones of the soldier graves number nearly 8,000.

The Home is set in a park of natural loveliness, the grounds comprising more than 500 acres of diversified lawn, slope and ravine, adorned with majestic trees of the primitive forest growth. The elevated situation gives many extensive views, among them a vista through which is seen the Capitol.

THE OLDROYD LINCOLN MUSEUM,—No. 516 Tenth street, between E and F, is the house in which Abraham Lincoln died, April 15, 1865. Across the way is the building (now a warehouse), which was Ford's Theater, the scene of the assassination. In the Lincoln House is preserved the very remarkable collection of Lincoln relics and memorials brought together by O. H. Oldroyd. The museum is open during the day and evening. A small fee is charged.

THE NATIONAL BOTANICAL GARDEN is at the foot of Capitol Hill. Here are rare specimens of vegetation from all over the world, many of them brought home from distant lands by vessels of the Navy. An adornment of the grounds is the Bartholdi Fountain, the work of the French sculptor who designed the Statue of Liberty in New York Harbor. The Grant Memorial is building here.

THE CIVIL SERVICE COMMISSION, at 1724 F street N. W., is the headquarters of the Civil Service Commission of the United States.



LINCOLN MUSEUM.



THOMAS CIRCLE.



McClellan



Logan



Washington



Thomas

STATUES AND MONUMENTS.

Barry—Franklin Park. Butt—Mall south of White House. Columbus—Union Station Plaza. Daguerre—Smithsonian grounds. Dupont—Dupont Circle. Farragut—Farragut Square. Franklin—Penn. Ave., 10th and D Sts. G. A. R. Memorial—Penn. Ave. and 7th St. Garfield—Maryland avenue entrance to Capitol grounds. Grant—On site of Botanical Gardens. Greene—Stanton Square. Gross—Smithsonian grounds. Hahne-mann—Scott Circle. Hancock—Penn. Ave. and 7th. Henry—Smithsonian grounds. Jackson—Lafayette Square. Jones—Potomac Park. Kosciuszko—Lafayette Square. Lafayette—Lafayette Square and Pennsylvania avenue. Lincoln—(1) Fourth and D; (2) Lincoln Park; (3) Lincoln Memorial, west of the Washington Monument. Logan—Iowa Circle. Longfellow—Connecticut avenue and M street. Luther—Thomas Circle. McClellan—Conn. Ave. and N St. McPherson—McPherson Square. Marshall—Capitol, west terrace. Millett—Mall south of White House. Naval Monument, or Monument of Peace—Penn. Ave. foot of Capitol Hill. Pike—Indiana avenue and Third street. Pulaski—Penn. Ave. and 13th St. Rawlins—Penn. and La. Aves. and 9th St. Rochambeau—Lafayette Square. Scott—(1) Scott Square; (2) Soldiers' Home grounds. Sheridan—Sheridan Square. Shepherd—Plaza of Municipal Building. Sherman—South of Treasury. Steuben—Lafayette Square. Thomas—Thomas Circle. Washington—Washington Circle. Webster—Scott Circle. Witherspoon—Conn. Ave. and 18th street.



Greene



Hancock



Sherman



Pulaski

ARLINGTON

THE ARLINGTON NATIONAL CEMETERY is in Virginia, on the heights of the Potomac opposite Washington. The route is by the Washington-Virginia Railway. The place is so much a part of Washington, and so significant a part, that we should not fail to visit it.

Arlington House, built in 1802, was the home of George Washington Parke Custis, and afterward of Robert E. Lee. It is sometimes called the Custis-Lee Mansion. During the Civil War it was a hospital, and the Arlington estate was taken over by the Government for a national cemetery. The grounds are of great natural beauty. There are broad levels, gentle slopes and ravines, and ancient trees which give an air of solemnity to the scene. All the natural conditions at Arlington make it a fitting place for the repose of the nation's dead; and it has been developed and beautified by landscape art, and adorned with impressive memorials of stone and bronze. On the monuments and the headstones we shall find names representing the soldier dead of all our wars.

Entering by the Fort Myer gate, we come to the section containing the graves of officers of the Civil War and earlier conflicts—Meigs, Belknap, Burns, Harney, Hazen, Kirk, Lyford, Paul, Plummer, Ricketts, Shelby, Stedman, Van Dachenhausen.

Passing the sylvan temple, where the Memorial Day services have been held for a half-century, we come to Arlington House, whose portico com-



ARLINGTON HOUSE AND SHERIDAN MONUMENT.

mands a view of the Potomac and Washington. In the hall we linger to re-read the Gettysburg Address, here lettered in bronze. The eloquent sentences take on a new meaning amid these surroundings. On the slope in front of the house are the graves of Porter and Sheridan, and not far away those of Baxter, Berdan and Crook. South of the house is the Temple of Fame, bearing the names of Washington, Lincoln, Grant and Farragut; and of Thomas, Meade, McPherson, Sedgwick, Reynolds, Humphreys, Garfield and Mansfield. The Monument of the Unknown Dead marks the common resting place of 2,111 unidentified soldiers who died on the battlefields of the Civil War. On the level plain of the Field of the Dead the long lines of headstones, rank after rank in orderly array, mark the graves of 16,000, whose names are on the Roll of Honor preserved in the War Department. A tall granite monument rises in the section where lie those who died in the Spanish and Philippine wars; and there are here also the anchor and the mast of the *Maine*, to commemorate those who perished in Havana Harbor. From the West Indies, the Pacific Islands and other foreign lands the dead who died in the service of the country have been brought home—as yet others will be brought from France—to sleep here in Arlington, close to the heart of the nation to which they gave their lives. It was such returning to the United States for burial in their native land of Kentucky soldiers killed in the Mexican War, that inspired O'Hara's elegiac, the "Bivouac of the Dead," which is inscribed on tablets in the Arlington grounds.

East of the *Maine* Memorial is the new marble amphitheater provided by Congress at the instance of the Grand Army of the Republic, as an



THE MEMORIAL AMPHITHEATER.



THE FIELD OF THE DEAD.

enduring memorial of the heroic dead, and a suitable assembly place for the thousands in attendance on Decoration Day. The building has seating capacity for 5,000 people in the amphitheater and for several thousand more in the colonnades, and there is room for additional hundreds on the stage. The amphitheater is turfed and open to the sky.

THE BIVOUAC OF THE DEAD.

The muffled drum's sad roll has beat
The soldier's last tattoo;
No more on Life's parade shall meet
That brave and fallen few.

On Fame's eternal camping-ground
Their silent tents are spread,
And Glory guards, with solemn round,
The bivouac of the dead.

No rumor of the foe's advance
Now swells upon the wind;
No troubled thought at midnight haunts
Of loved ones left behind.

No vision of the morrow's strife
The warrior's dream alarms,
No braying horn or screaming fife
At dawn shall call to arms.

The neighing troop, the flashing blade,
The bugle's stirring blast,
The charge, the dreadful cannonade,
The din and shout are past.

Rest on, embalmed and sainted dead!
Dear as the blood you gave!
No impious footsteps here shall tread
The herbage of your grave.

Nor shall your glory be forgot
While Fame her record keeps,
Or Honor points the hallowed spot
Where Valor proudly sleeps.

Nor wreck, nor change, nor winter's blight,
Nor Time's remorseless doom,
Shall dim one ray of holy light
That gilds your glorious tomb.

MOUNT VERNON

MOUNT VERNON, the Home of Washington, is on the Virginia shore of the Potomac, sixteen miles south of Washington. It is open to visitors daily except Sunday. An admission fee of 25 cents is charged. The all-rail route is by the Washington-Virginia Railway (trolley) from station, 12th street and Pennsylvania avenue. The all-water route is by the steamer Charles Macalester, from wharf foot of 7th street, S. W.

The Mansion occupies a beautiful site overlooking the river. It is 96 by 30 feet, has two stories and an attic with dormer windows; the roof is surmounted by a cupola. The front piazza is 15ft. deep and 25ft. high; the floor is tiled with flags from the Isle of Wight. Two kitchens are connected with the central building by colonnades. In front are lawns, with a deer park below; in the rear are lawns, gardens and orchards. The house was built in 1743 by Lawrence, half-brother of George Washington. It was named Mount Vernon in honor of Admiral Vernon, under whom Lawrence had served in the West Indies. Washington inherited the estate, and came to live here soon after his marriage in 1759. Here he conducted his farm until called to the field; he returned after Yorktown, and again after his terms as President, and lived here as a private citizen until his death in 1799.

When in 1855 John Augustine Washington offered the estate for sale, a patriotic daughter of South Carolina, Ann Pamela Cunningham, resolved to save the home as a permanent shrine of patriotism, and devoted herself to the task of raising the requisite sum of \$200,000. In 1858 the Mount Vernon Ladies' Association of the Union was organized, with Miss Cunningham as Regent, and Vice-Regents representing twelve States. Through its agency and with the co-operation of many patriotic people, the amount was secured, and in 1860 the Association acquired ownership. The estate, which had fallen into a condition of neglect and partial ruin, has been restored by the Association; furnishings originally here and others of like character and dating from Washington's time, have been brought here, and the constant effort has been to make the Mount Vernon of to-day as closely as possible Mount Vernon as Washington knew it. The several rooms have been assigned to the care of the Regents. The arms of the States are displayed in the respective rooms. We note some of the objects:

MAIN HALL.—Key of the Bastille sent to Washington by Lafayette. Fac-simile of Lafayette's Agreement to Serve in the American Army with the rank of Major-General. Three of Washington's swords.

EAST PARLOR, OR MUSIC ROOM.—Harpsichord, imported from London, as bridal present from Washington to Nellie Custis. Washington's flute.

IN THE WEST PARLOR the painting of Vernon's Fleet is one the Admiral presented to Lawrence Washington. The family arms are displayed here. The rug was made by order of Louis XVI. for Washington.



MOUNT VERNON—THE HOME OF WASHINGTON.



GEORGE WASHINGTON.

By Healey, after the Stuart portrait in the Corcoran Gallery of Art. (From a Thistle Print, copyright, Detroit Publishing Co.)

IN THE LIBRARY the books are not those owned by Washington; they are for the most part duplicates of such as were here in his day. In the bookcase is Washington's silver inkstand, with silver snuffers and tray. Among other relics are chairs, surveyor's tripod, and globe.

IN THE FAMILY DINING ROOM the sideboard belonged to Washington. The china in the cupboard is a reproduction of the set presented to Mrs. Washington by the officers of the French fleet in 1792.

IN MRS. WASHINGTON'S SITTING ROOM are four prints which hung here in Washington's day—The Siege, two of The Defense, and the Relief of Gibraltar. There is a portrait of Miss Cunningham.

IN THE BANQUET HALL, the mantelpiece was presented to Washington by Samuel Vaughan. The sideboard contains Martha Washington's fan exquisitely carved and painted, and dress goods worn by her.

THE UPPER ROOMS.—IN THE UPPER HALL the cabinet contains several relics of Washington. The ROOM IN WHICH WASHINGTON DIED is the



THE TOMB OF WASHINGTON.

south bedroom. The furniture was used by Washington; the bedstead is the one upon which he died, and on the chair at the moment of his death lay the open Bible. The mahogany table was here. MRS. WASHINGTON'S Room is in the attic. It was here that she died. MISS CUSTIS'S Room, occupied by Eleanor Parke Custis, is quaintly furnished with high bed reached by carpeted steps, antique mirror, and chest of drawers with brass handles. LAFAYETTE'S Room was the one which the Marquis occupied when a guest here. The RIVER Room contains a bedstead used by Washington in Pennsylvania in 1777. In the CONNECTICUT Room is an old-fashioned fire screen. In the NORTH CAROLINA Room the counterpane is valued for its age of a hundred years and more. The English bedstead in the FLORIDA Room was brought to this country by way of Bermuda. The mahogany chairs in the DISTRICT OF COLUMBIA Room belonged originally to Mount Vernon. The RHODE ISLAND Room contains a table upon which were spread out for discussion the plans of the battles of Bunker Hill, Lexington and Concord. TENNESSEE'S Room is furnished in Colonial Style, with furniture made of Tennessee wild cherry.

IN THE KITCHEN the crane still hangs in the fireplace, and there is a brick oven. The outbuildings are butler's house, meat house, work-house, ice-house, spinning-house, green-house, and barn. One should not miss the GARDEN with the Mary Washington rose. The SUN-DIAL, given



CHRIST CHURCH.

by citizens of Rhode Island to replace the original, has for motto: *Horas non numero nisi serenas*—"I record none but sunny hours."

THE TOMB OF WASHINGTON.—The path leads down the southern slope past the old tomb to the plain brick structure which is the Tomb of Washington. Above the entrance a marble panel bears the inscription, "*Within this inclosure rest the remains of General George Washington.*" Above the door of the tomb are the words: "*I am the Resurrection and the Life. He that believeth in Me, though he were dead, yet shall he live.*" In the ante-chamber are the two marble sarcophagi. The one on the right bears on its face the name of WASHINGTON, with chiseled coat-of-arms of the United States and a draped flag. The other sarcophagus is inscribed "MARTHA, Consort of Washington, Died May 21, 1801, aged 71 years." The date should have read 1802. The tomb was constructed in 1837. Within the vault rest forty members of the Washington, Custis and related families. Nearby are monuments to the memory of some.

ALEXANDRIA, VA., midway between Washington and Mount Vernon (stop-over privileges given), has many associations with Washington and his times. In Christ Church the Washington family pew remains unchanged. The Carlyle House (built 1752) was the scene of many events of Revolutionary times, in which Washington had part. In the Washington-Alexandria Masonic Lodge, where Washington presided as Master, are preserved his regalia and many other relics.





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